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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.

SUMMER ISSUES.

After this issue, the AMERICAN ART NEWS will, as usual, during the Summer, appear monthly until Saturday, October 2, when the weekly issues will be resumed. The regular Summer monthly issues will be published on Saturdays, June 12, July 17, August 14 and September 18.

The weekly issues will be resumed a week earlier than usual next season, to make up the yearly quota and complete the volume of 37 numbers.

ANNOUNCEMENT.

The first of a series of records of prices, buyers, etc., at all important art and literary sales, in the United States, that of the Brayton Ives prints, is now ready at the "Art News" office, No. 15 E. 40 St., where it can be had at 25 cents a copy. It will also be mailed on order, postage prepaid, for the same amount.

The second in the series of records that of the Blakeslee and Duveen pictures, will be ready next week—also at 25 cents. These record lists will be uniform in size, will be made a permanent feature, and bound together at the close of each art season under the title of American Art and Literary Sale records.

THE LUSITANIA TRAGEDY.

The American art season closed with the unprecedented tragedy of the Lusitania's loss, in which some seven dealers, prominent in the trade both in this country and England lost their lives. The same tragedy marks the opening of what must, with the war still raging, be the most peculiar art season of history in Europe, with sadness.

While art is not and should not be affected by political or racial happenings, being in its nature impersonal and neutral, we cannot refrain from an expression of grief and horror over the tragedy of man's making, which has deprived the art world of so many useful members and the country of so many citizens. It seems to us that the revolt and feeling against this crime against humanity—for it was nothing else, which resulted in the doing to death of innocent non-combatants and neutrals, is not a matter of racial or National feeling, but one of simple humanity. We should have the same feeling of indignation, the same horror, had the deed been committed by English, Frenchmen or Italians, and he who fails to raise his voice in protest against this crime in this country, is unworthy to call himself an American.

MR. KOBBE GETS SIX CENTS.

The suit for \$15,000 libel, brought against the American Art News Co. (Inc.) and its President, in January, 1913 by Mr. Gustave Kobbe, of the art department of the N. Y. "Herald," finally came to trial in the Supreme Court before Judge Platzek on Tuesday last, and resulted after a brief session of some three hours, in a verdict of six cents for the plaintiff, without costs to the defendant.

There were only four witnesses, all told, Mr. John Harrington of the N. Y. "Herald" for Mr. Kobbe and Messrs. Roland Knoedler and James Britton, and Major Emery Turner of the Anderson Art Galleries for the Art News.

"THE ART OF TOMORROW."

"The art of tomorrow," says a foreign writer, "will be the same as that of yesterday. The present gigantic struggle is not a contest for an ideal, but is a racial and economic conflict, and it is only the struggles for an ideal, followed by general social wellbeing, which have in the past, evolutionized art and brought it to its natural development."

"The great art geniuses of the world have always revealed themselves where great political, or religious centralizations were formed, causing that economic improvement in which art had its origin. Without going very far back in history we can find many instances of this."

"Art exists only as an accessory to life and is nearly always the product of a well-balanced and efficient vitality; the moral expression of collective feeling or sentiment, and the result of a fixed and uniform organization, which withstands and leaves its imprints, not only when it is the result of a visible analysis, but when it also brings into social life a new language and a new thought."

"What will be the new language and new thought of tomorrow? It will be that of today and that of yesterday, because our social organizations are not uniform or well-balanced."

Frank Partridge, the London dealer in porcelains and fine art objects, who has a branch house at No. 741 Fifth Ave., N. Y., was among the survivors, the ART NEWS is thankful to record, of the "Lusitania" tragedy. He was returning to London after a two months visit here, and it is said, took with him, for Duveen Brothers, a black Hawthorn vase worth some \$100,000.

In Memoriam

It is a long and unprecedently sad roll of the dead in the art world that the disressing tragedy of the "Lusitania" makes it necessary to publish this week. It hardly seems conceivable that the men, whose useful lives are now terminated in such a cruel manner, and through the agency of men calling themselves civilized, not through any so-called act of God, were bidding their friends and the ART NEWS Au Revoir for the coming summer, only a fortnight ago, full of life and health and hope. Oh the Pity of it. The ART NEWS, with not only a host of relatives, friends, fellow dealers and art lovers, but the great American public, mourns their loss: Like plants untimely plucked.

"The dearest dew for them

"Shall be the tears of memory."

The closing of all the leading Fifth Ave art galleries on Thursday afternoon was a deserved and appreciative tribute to these innocent victims of the great war.

Charles F. Fowles.

Charles F. Fowles of the Scott and Fowles Co., lost, with Mrs. Fowles, on the "Lusitania," was born in Herefordshire, England, about 48 years ago. He entered the art business as a salesman with Arthur Tooth and Sons in London as a youth, and came to the employ of that house in New York some twenty or more years ago. Here he built up a wide acquaintance among American collectors and the trade, and when some twelve years ago, with his fellow salesman at Tooth and Sons, Mr. Stevenson Scott, formerly with Henry Graves and Co. of London, he resigned to form the firm of Scott and Fowles, the young firm had the esteem and confidence of the American art trade and many collectors. They first established themselves at Fifth near 31 St., and a few years ago removed to the present handsome galleries at No. 590 Fifth Ave. Some three or four years ago the firm was incorporated under the title of the Scott and Fowles Co.

Mr. Fowles was a man of quiet gentlemanly demeanor and an agreeable personality, and was much liked and most highly esteemed by his friends and associates. He was also highly regarded, both for his personal qualities and knowledge of old and modern pictures, especially of the early English, Flemish and Dutch and the modern Dutch and Barbizon schools, by such collectors as Mr. Charles P. Taft of Cincinnati, Edward Converse of N. Y. and Mr. Peacock of Pittsburgh, who with other American collectors, owe most of the finest paintings in their collections to his selection and judgment. Mr. and Mrs. Fowles are survived by two daughters.

Sir Hugh Lane.

Sir Percy Hugh Lane, lost on the "Lusitania," was at the zenith of his career as art collector, "expert" and dealer. He was in his 40th year, born in County Galway, Ireland, and the son of a Protestant rector. He was unmarried and is survived by a sister and an aunt who is Lady Gregory of Irish Players fame. His residence in England was at Lindsey House, Chelsea. Sir Hugh, who was returning from his second and very brief visit to this country, had just sold, to Mr. H. C. Frick, for \$200,000, the Earl of Caledon Holbein, a portrait of Thomas Cromwell, reproduced in the ART NEWS last week. Another purpose of his visit was to appraise for the Lloyds of London, the fifteen pictures owned by Duveen Bros., damaged by a fire on the steamship "Mississippi" last autumn, and recently sold at the Plaza Hotel. At the time of his first visit here in Jan., 1914, Sir Hugh had just sold to Mr. J. J. Emery of Cincinnati, for \$300,000, the much discussed Titian portrait of Philip IV, once owned by Lenbach. Sir Hugh also lately bid \$50,000 for the portrait to be painted by Sargent for the benefit of the English Red Cross and the Hospital of the Order of St. John of Jerusalem in England, hoping that he would be overbid, which was not the case. Originally a salesman, with the well-known London picture firm of P. & D. Colnaghi and Obach, Sir Hugh, who was knighted finally in 1909, for his services to art, was instrumental in founding a few years ago the Dublin Municipal Gallery of Modern Art, giving himself a number of the pictures and inducing the artists to donate others. He was the chief figure in the acquisition of the collection of modern paintings, of the Johannesburg, South Africa, Municipal Gallery, as well as in the forming, through the liberality of Mr. Max Michaelis, of the collection of XVII century Dutch oils at the Capetown National Gallery. He also or-

ganized the Winter displays of Irish artists at the Hibernian Academy in Dublin, at Belfast and in London. He was a member of the Council of the Irish National University, one of the governors of the National Gallery of Ireland and honorary director of the Dublin Municipal Gallery.

Edgar Gorer.

Edgar Gorer, the London dealer in Oriental porcelains, lost on the "Lusitania," was not widely known here, but since he established, with Mr. Parrish Watson, formerly of H. O. Watson and Co., and Mr. Michael Dreicer, a branch house at No. 560 Fifth Ave. some three years ago had come over every winter season and had imported and sold a number of fine porcelains here. He also purchased here, the famous Sampson collection of porcelains, elsewhere alluded to in this issue.

Mr. Gorer was man of strong and aggressive personality, and a good knowledge of his specialty, and had figured in the London art world extensively of late years, his gallery on New Bond St. being a favorite resort for lovers of Oriental porcelains. His death ends the suit which he brought just before sailing on the "Lusitania" against Duveen Brothers for slander, alluded to elsewhere in this issue. Mr. Gorer is survived by a wife and two children.

C. F. Williamson.

C. F. Williamson, lost on the "Lusitania," was an American, and a member of an old and well-known Maryland family. He was returning after a brief visit here to relatives and for business reasons, and during his stay here purchased several pictures at the Blakeslee and Duveen sales, notably a Marieschi, a Tocque, an attributed Lawrence, "Countess of Essex," another attributed Lawrence, "Head of Girl," a Harlow, "Two Children," an attributed Constable, "Old Mill," an attributed Opie, "Girl with Cat," at the Blakeslee, and the large and important Rubens "Adoration of the Magi" for \$20,000, at the Duveen sale. It has been generally supposed that these pictures were bought for a client in Paris, where Mr. Williamson has had for some years a gallery in the Rue Neuve des Petits Champs near the Place Vendome.

Mr. Williamson who was a bachelor of about forty, was formerly the private secretary in Paris of Mr. James Hazen Hyde, and also acted in a confidential capacity for the late Alfred Vanderbilt, lost with him on the "Lusitania," for some years. It was understood that Messrs. Hyde and Vanderbilt backed him on his entrance into the art business. He dealt largely in fine old tapestries and furniture, and achieved quite a reputation for taste and knowledge.

Martin Van Straaten.

Martin Van Straaten, lost on the "Lusitania," was a London dealer in tapestries and Delft china, and a member of an old Dutch firm, having extensive galleries in Newgate St., London, E. C. He had been here on business for some two months and sold several fine tapestries while here. He was returning with some hundreds of thousands worth of tapestries unsold, all of which were lost. Mr. Van Straaten was a Dutchman and nothing is known here of his family connections.

Albert R. Smith.

Albert R. Smith, who was in charge of the New York establishment of Arthur Ackermann & Son, English dealers, at 10 E. 46 St., and was lost with his wife on the "Lusitania," was about 35 years of age. He was an Englishman and had been with the firm some half dozen years. He at one time lived at Marlow-on-the-Thames.

Gerald A. Letts.

Gerald A. Letts, another of the "Lusitania" victims, was an English private dealer in tapestries and works of art, who had a New York establishment at 21 E. 55 St. He was a quiet and reserved man and not well known to the trade.

Reginald Purse.

Reginald Purse, an artist of Chattanooga, Tenn., and his wife, were lost on the "Lusitania." Both were English and Mr. Purse had a studio in the Southern City for three years. Mrs. Purse was anxious to return to England and they intended to remain there.